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Cooper Union, which was founded in 1859 by Peter Cooper as a private tuition-free college of art and engineering, houses not only the Great Hall in which Lincoln gave an address which played a vital role in his rise to national greatness, but also the Museum of Decorative Arts, one of the finest in the world. It was founded in 1897 by two of Mr. Cooper's granddaughters who assembled the original collection. Among the many items of historical significance are textiles, furniture, drawings, ceramics, lace and embroidery and metalwork. Its library is renowned among art historians, decorators and designers and is used extensively for research.

The Museum will be moving to a new location on upper Fifth Avenue opposite Central Park under its new Smithsonian Institution aegis. The Museum's Decorative Arts Collection will be housed there in greatly expanded quarters facilitating its use by students and designers as a research center of the decorative arts. It is the privilege of the New York District Chapter of the American Institute of Interior Designers to sponsor this benefit for Cooper Union Museum's Acquisition Fund to enable the Museum to purchase new treasures.



WHO'S ZOO?

— an assemblage of birds
and beasts from the Cooper
Union Museum Collection



ELEPHANT MOUNTED AS CANDLEHOLDER

The rarity of elephants in 18th-century Europe made these animals the object of great curiosity and appealing subjects for artisans of the period. The charming, surprisingly svelte mini-pachyderm (6 $\frac{3}{8}$ " high x 4 $\frac{3}{4}$ " long) shown here, balancing on a handsomely wrought French fire-gilt bronze mounting, is one of a pair of covered candleholders. This elephant is made of hard-paste porcelain, the secret of which had been sought for centuries and finally achieved when a German alchemist, Johann Friedrich Böttger discovered how to produce the highly prized material. The Meissen factory established in 1710 gave the objects made there its name. A fitting accessory for the desk or table of a connoisseur, the piece was a gift to Cooper Union Museum by Joseph F. McCrindle in memory of Edith M. Feder.

DOG IN FLOWERED DRESSING GOWN, LACE CAP

Dressing up a dog is not a 20th-century prerogative. Before the turn of the century elaborate, even flirtatiously caparisoned dogs were preserved for posterity in pottery and faience. An amusing example of at-home attire for a well-dressed Fido is shown in tin-enamelled earthenware by Emile Gallé. The protruding glass eyes and bared lower teeth give fair warning that despite the blue wrap-around flowered dressing gown with black lace cuffs and matching tied-under-the-chin lace cap no remarks will be tolerated. Gallé who was well known for his glass and furniture designs also produced many fantastic birds and animals in faience in his workshop at Nancy between 1870 and 1880. The fine clay body and tasteful coloring is a characteristic of Gallé's work. An anonymous gift to the Museum. It is 12¼" high, 9" long.





"LE GROS POISSON NOIR"—PICASSO

Since his first visit in 1946 to the ceramics studio of Georges and Suzanne Ramié in Vallauris in southern France, Picasso has been an enthusiastic ceramacist, both modeling and decorating all types of pieces from vases to casseroles and plates. His designs always spring from the shape of the object giving the finished product a totality which is as alive, amusing and imaginative as the maître himself. For this piece, named appropriately enough "Le Gros Poisson Noir," Picasso used a stock shape of red clay and worked in the incised slip technique producing an apt motif for a large, round dish. The reverse side, as decorative as the front, has a pattern of whimsical graffito faces, his signature and the date. The dish, a gift of Mr. and Mrs. Daniel Saidenberg, is 17¼" in diameter.

CAT LICKING HIND PAW

Looking more like the pampered pet of a Queen of the Nile than an Oriental tabby, this charming ceramic cat is a fine example of the workmanship of Japanese craftsmen in the late 19th century. Probably made for export to America, when Western interest in Japanese culture and artifacts was highly accelerated after Commodore Perry's missions to Japan in 1853-54 opened up that country to western trade, the cat is made of hard, closely grained pottery with a finely crackled glaze in tan and brown with gold streakings which relates the piece to Kyoto kilns in a style reminiscent of Satsuma ware. The lively character with which Japanese craftsmen can endow animals, as well as the finely detailed enameling at which the Japanese are so adept, are beautifully illustrated in this piece given to Cooper Union Museum by J. Lionberger Davis. The height 3½" x 4¼" long.





PEACOCK GARDEN WALLPAPER BY WALTER CRANE

The essence of the art nouveau taste is illustrated in this wallpaper "The Peacock Garden" designed by Walter Crane in 1889 and produced by Jeffrey & Co. It illustrates the decorative use of the flamboyant bird as a design motif, a symbol of beauty since ancient times. Crane had used the peacock in his illustrations for children's books and in earlier wallpaper designs. Crane's skillful development of the serpentine line and curvilinear movement served as a source of inspiration for designers of the period who were working in the style. The soothing and restful combination of colors — mellowed blues, greens and browns in "The Peacock Garden" — were much admired and copied by Crane's contemporaries. His controlled use of the undulating line made him a leader of an ordered approach to the art nouveau style. This sample given by Grace Lincoln Temple, is 31¼" long by 21¾" wide.



PITCHER IN SHAPE OF PARROT

Many beguiling bird and animal forms of glazed pottery were made in the small ceramic workshops of central Europe in the second half of the 18th and early part of the 19th centuries. Strongly influenced by more sophisticated pieces from the great manufacturers in Strasbourg, Delft, Sceaux and Höchst, tureens and other covered vessels were often inspired by Chinese ceramics. The pretty Polly pitcher here, one of a pair, has a spout and mouth concealed by a removable upper half of the bird's head. The generous handle is formed by the branch on which the bird perches. The strong colors, yellows, blues, greens and browns in the glaze, and forthright quality of the coarse clay body, is further emphasized by Polly's bold and roving eye. This piece, circa late 18th century, is believed to be a product of one of the many provincial workshops of Moravia, an area now part of Czechoslovakia. It is a bequest of Georgiana L. McClellan. It is 10 $\frac{1}{8}$ " high; 8 $\frac{1}{8}$ " long.



MING DYNASTY HERALDIC DEVICE

The exquisite 15th-century Ming Dynasty badge of honor, originally from the famous collection of Miquel y Badia, shows snowy white egrets poised with spread wings against a golden sky. Attenuated fleecy cloud bands have subtle red, blue and yellow shadows. Mandarin squares, employing various paired birds as emblems, were used as heraldic devices for Chinese civil officials of certain rank while military officials wore squares with animal designs. The right to wear robes with these insignia was bestowed by the Emperor. One authority suggests that the birds were intended to symbolize the literary elegance of the wearer; animals represented the fierce courage of the warrior. The square shown here is woven in silk and gold in a tapestry technique known in China as "k'o-ssu." It was a gift to the Museum from J. Pierpont Morgan.

A WROUGHT IRON DOOR KNOCKER IN THE SHAPE OF A DOG

A wrought iron door knocker from Spain in the shape of an elongated, rather sullen looking dog with pointed ears and mouth open indicates that this suspicious guardian of his master's domain is on the alert for friend or foe. A heavily incised collar reflects the decorations on the dog's back and chest. Arc-like incisions down his back might well be raised hackles. Early adornments for the doors of great houses continue to be considered decorative accents on doors. Antique knockers such as this one are prized for today's architecture. Excellent reproductions and original designs are also available in many designs and materials. The dog knocker was purchased in memory of Jacques Seligmann for the Museum Collection. It is 6" high x 8¾" long.



HAND MANGLE

As decorative as it was practical, a hand-carved 18th-century mangling board, its well-worn handle in the form of a taut, elongated horse is adorned with flowers and small, prancing steeds on each shoulder. The board itself is carved, in relief depicting the coat of arms of the city of Amsterdam, a leaping stag, birds, flowering plants and an appropriate inscription, "NET GEVOVWE IST SIERAET VAN LONGE VROWE" which can be translated — "Neat folding is an ornament of a young woman" — surely an inspiration to any bride. Unlike most northern European wooden articles for home use, Dutch pieces were not decorated with hand painting. Dark oak was much favored for the rather elaborate hand carving. Pieces such as this wooden mangle made stunning wall decorations when not in use and were effective contrasts to the copper and pewter utensils hung on the whitened plaster walls of Dutch interiors. Given to the Museum by Mrs. A. Murray Young. The mangle is 23½" x 6½".





BIRD-SHAPED VESSEL WITH STIRRUP SPOUT

Animal and vegetable life as well as human representations provided inspiration for the characteristic pottery of the Chimu civilization, a pre-Colombian culture that flourished on the northern coast of Peru from about 1200 A.D. until shortly before 1470 A.D. Actually a revival from the monochrome ware of the earlier Mochica culture, the vessels were shaped in sections on molds from which several impressions could be made. Spouts were luted to the body then refined into the main part of the vessel by smoothing and detailing the surface. The toucan-like beak, upthrust square tail and rounded wings of this splendid example accentuate the ovoid quality of the vessel. In addition to pottery, the Chimu culture left superlative examples of metalwork, textiles and featherwork. Purchased in memory of Charles W. Gould. It is $9\frac{1}{4}$ " high; $8\frac{3}{4}$ " long.

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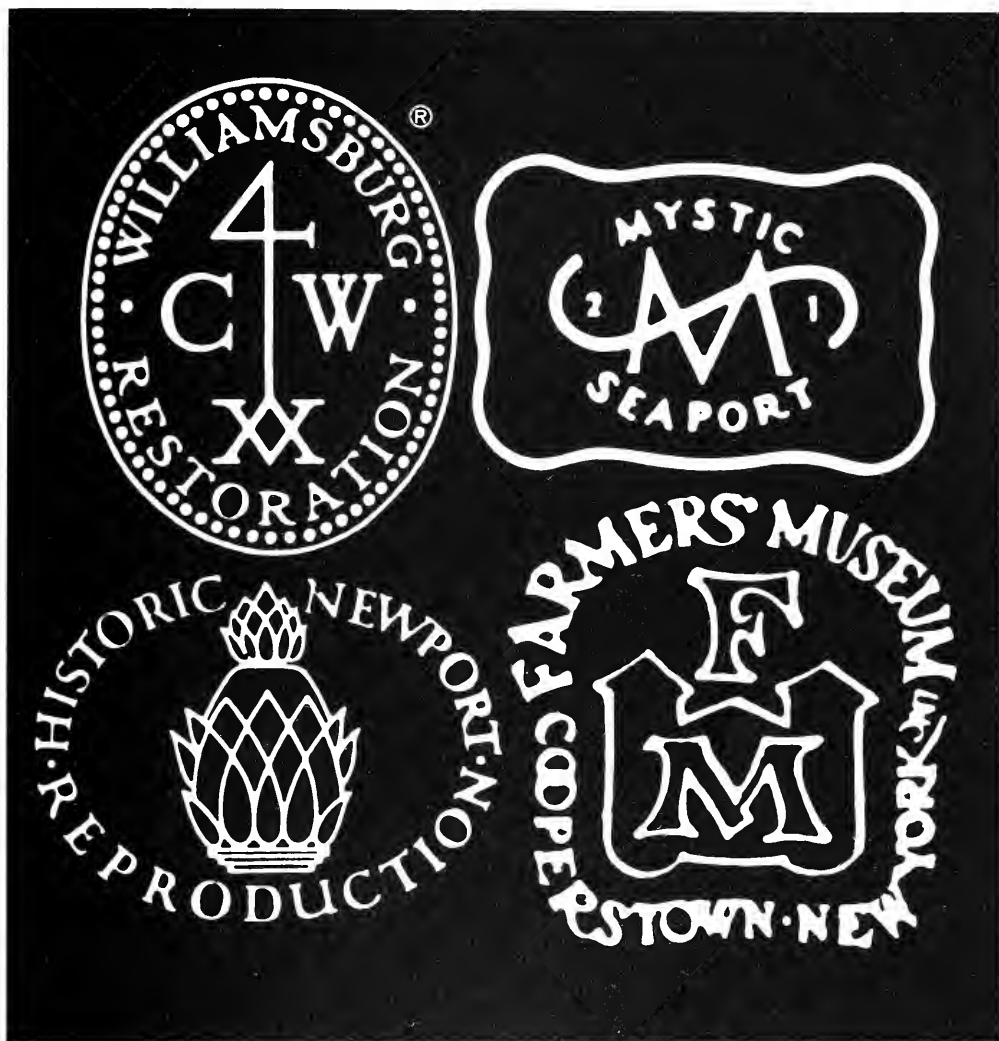
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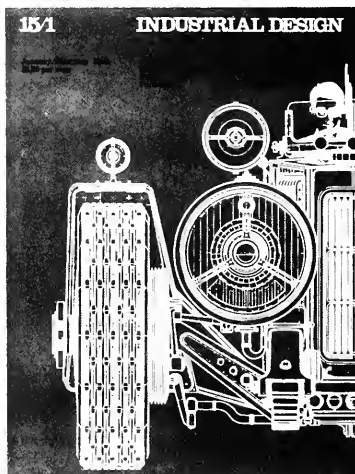
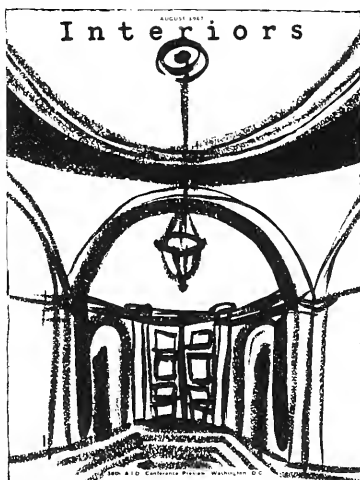
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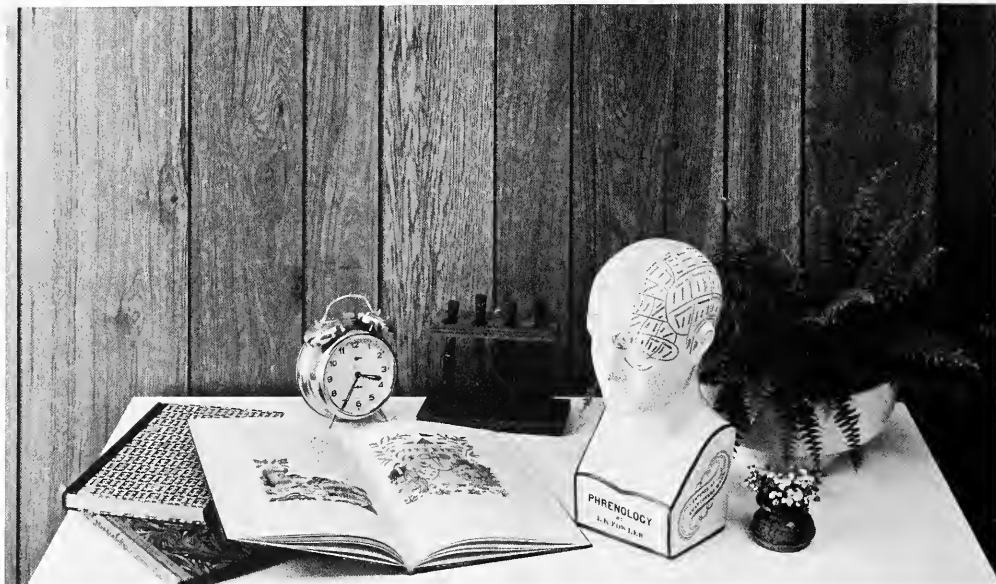


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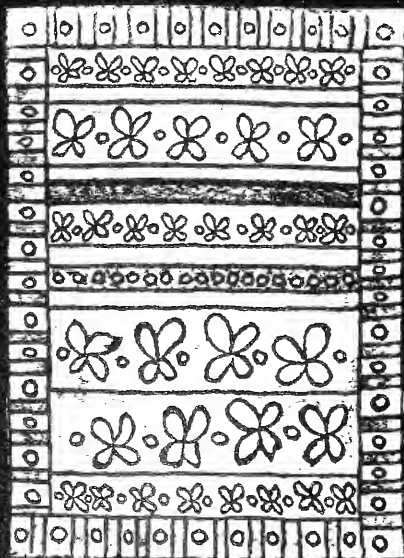
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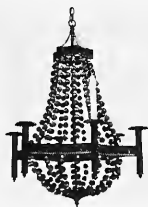
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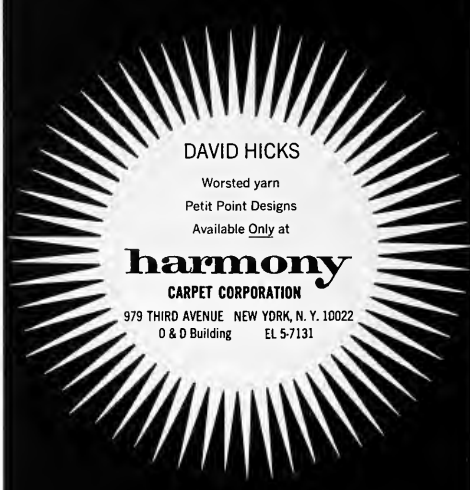
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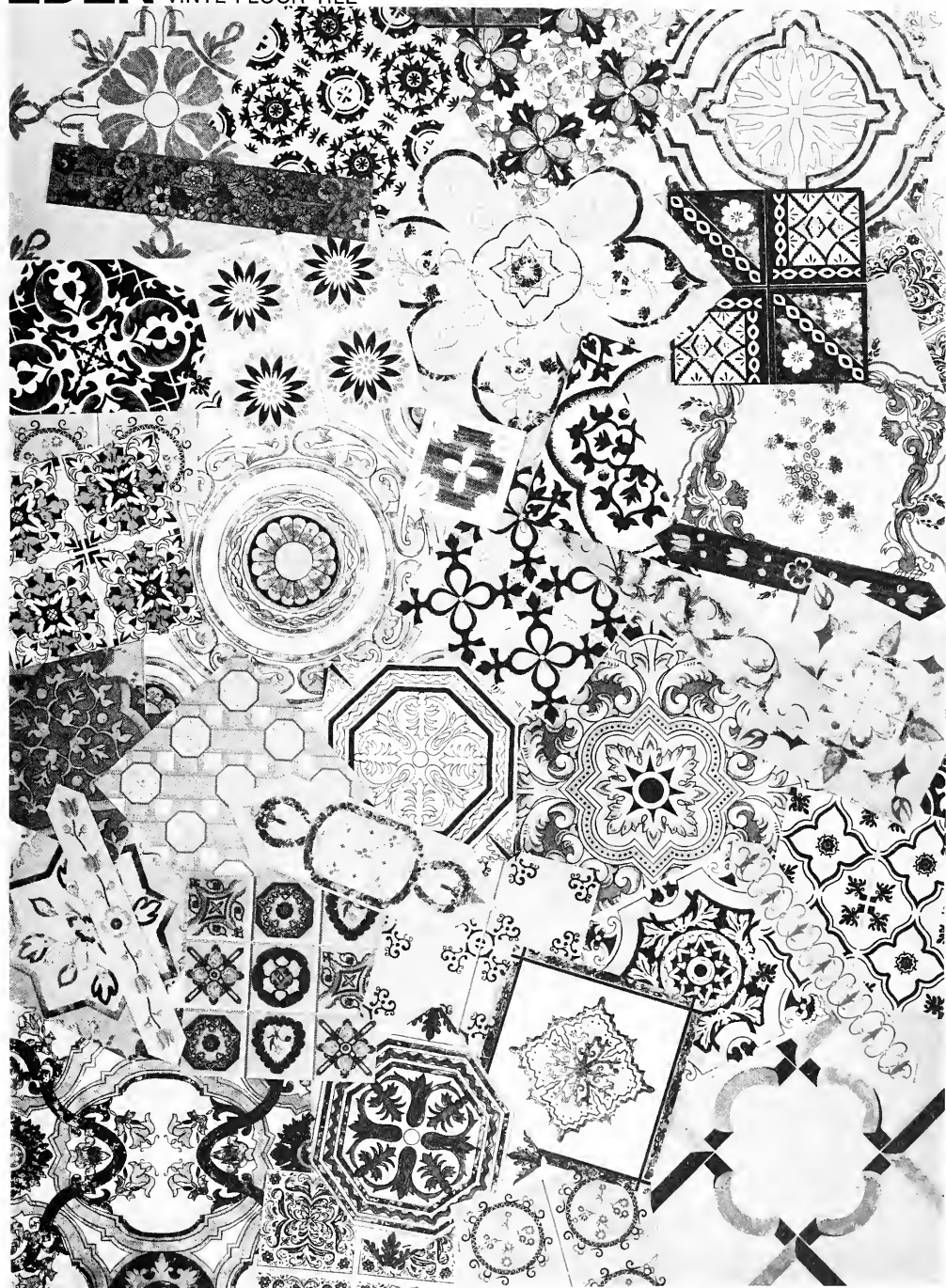
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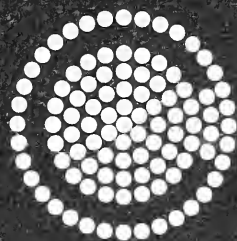
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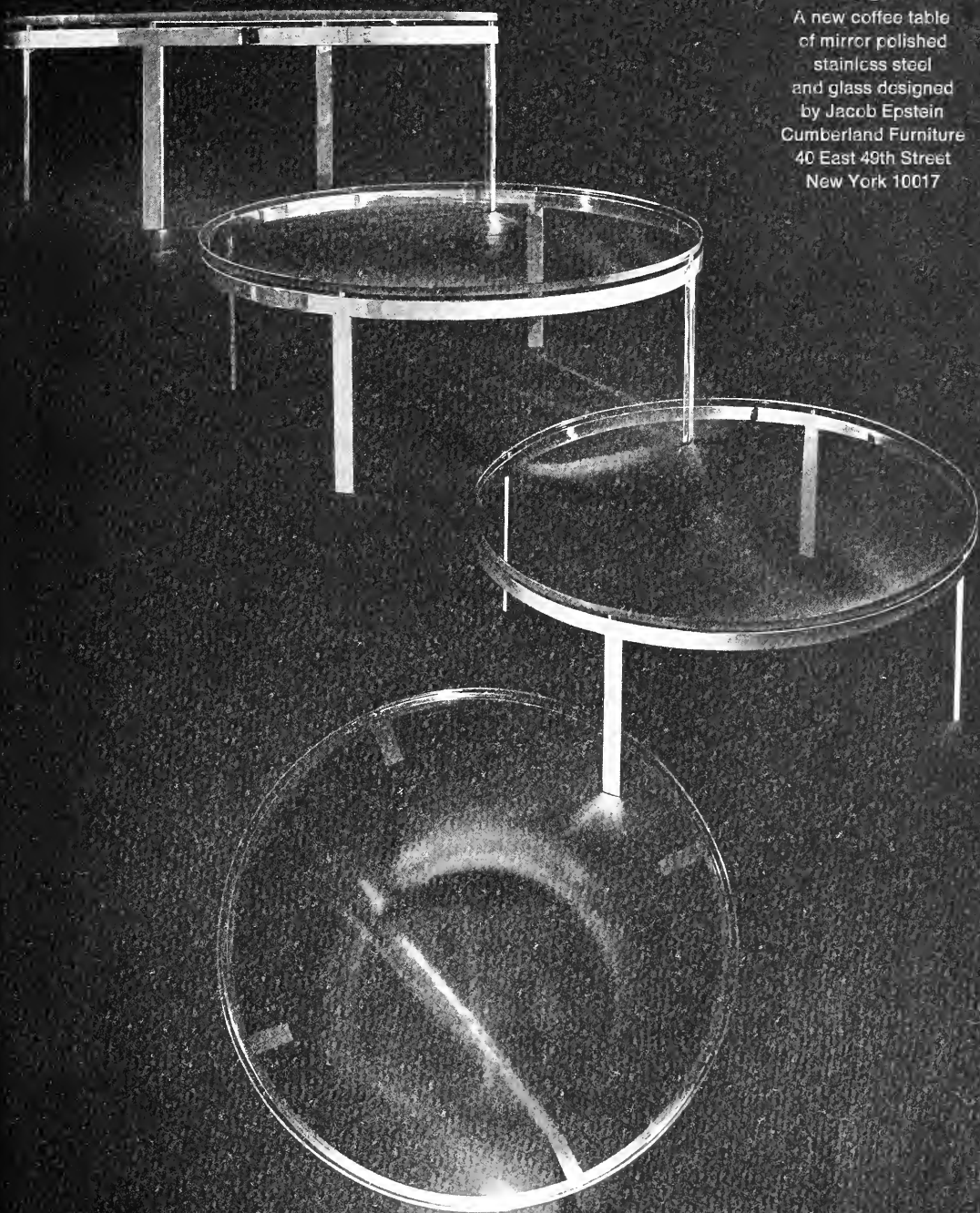
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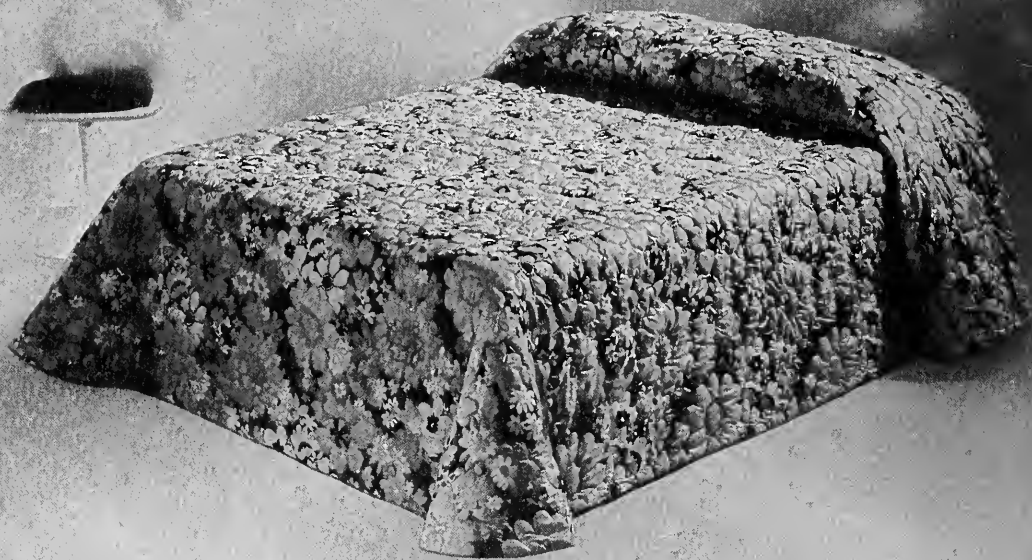


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